THE WHITNEY REVIEW 1967/68

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Published annually, *The Whitney Review* surveys the Museum's activities during the preceding year (except its acquisitions, which are listed for the fiscal year from July 1—June 30). Edited by the Museum staff, it is not a formal report, but is intended to record events of general interest.

Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021
Telephone (212) 249-4100

Hours: Daily 11-6, Sunday 12-6
Admission: $1.00; children under 12 accompanied by an adult admitted free
Annual unlimited admission pass: $10
Annual student's pass: $3

over. DeWain Valentine. *Five Red Discs*. 1967. Fiberglas. 63 x 134 x 89. Gift of the Howard and Jean Lipman Foundation, Inc.

THE YEAR AT THE WHITNEY

by John I. H. Baur

It has been a time of change and adjustment at the Whitney as the Museum went through its second year at its new location on Madison Avenue and 75th Street. Paid attendance dropped, perhaps because the novelty of the building itself abated. At the same time salaries and operating costs rose sharply, not only in response to inflationary pressures but also because the Museum undertook the most active program of exhibitions, acquisitions, and educational events in its history. Reluctantly, the Museum raised its individual admission fee from fifty cents to one dollar on July 1, 1968. To make sure that no students or artists were adversely affected, their special annual pass was kept to three dollars. Classes from the New York City public schools continue to be admitted free.

On January 1, 1968, Lloyd Goodrich, who had directed the Whitney since 1958, became Advisory Director and the writer was appointed Director. Other staff changes included the resignation of Douglas O. Pedersen as Head of the Education Department and his replacement by Eugene N. Lewis as Acting Head. Althea Borden was appointed to the new post of Personnel Supervisor. Libby W. Seaberg became the Museum's Librarian, replacing Patricia FitzGerald Mandel, who resigned.

Three programs were innovations this year in the Whitney's efforts to reach a wider public and to serve it better. The first was a travelling exhibition of sculpture drawn from the collection

The Gala, May 23, 1968.

The Jimmy Giuffre [illegible] April 23, 1968

bought for the Museum by the Howard and Jean Lipman Foundation. The second was the opening of the Museum on Tuesday evenings to the public—a measure made possible by a generous grant from Mrs. Bernard F. Gimble The third was a series of music evenings at the Museum, arranged by a committee headed by Barklie Henry, a Museum Trustee.

The purpose of Mr. and Mrs. Lipman in their long-range program of collaboration with the Museum has always been two-fold: first to build up at the Whitney a sculpture collection representative of our time and second, to make it available to people in every part of our country. Some thirty works from Selection I—as the initial purchases are known—were circulated this year to smaller museums and university galleries in New York State. In this the Museum was aided by the New York State Council on the Arts, which helped defray the cost of transporting the relatively bulky exhibition. In the meantime Selection II has been nearly completed and has further strengthened the Museum's collection. Soon it, too, will be on the road and Selection III will start formation. It is worth noting that the Museum has toured four of its special loan exhibitions this year in addition to the Lipman sculpture.

The innovation of keeping the Museum open one evening a week is one which the Museum has long wished to try. The experience of other New York Museums, however, indicated that a

Friends Tour of the Executive Mansion, Albany, N.Y. (Collection of the Honorable and Mrs. Nelson A. Rockefeller).

considerable test period was needed before such a program could become well enough known to the public for its success to be evaluated fairly. Mrs. Gimbel's gracious gift has made possible a full year of night openings, which started on April 23.

The music program was initiated by Mr. Henry—with the aid of a generous grant from the Pastorale Fund—in the belief that a meaningful relation could be created between contemporary paintings and sculpture and certain kinds of modern music, especially jazz improvisations. A highly varied program was arranged on five Tuesday evenings in the spring. Guests sat on the floor or wandered through the galleries, which were especially installed for these events with selections from the permanent collection. A new audience was attracted to the Museum and responded in such numbers that at times the doors had to be closed. The performers in the series were The Jimmy Giuffre 3; George Pappa.stavrou, Stuart Lanning, and Calvin Hampton; Gil Evans and his Orchestra; William O. Smith; and the Modern Jazz Quartet.

In addition to these programs the Museum's Education Department undertook far-reaching experiments with children from poverty areas and with a selected group of college students, who spent a semester at the Whitney. These activities were supported by a large grant

Left, Mrs. Oscar Kolin, right, Mrs. Enid Haupt.

Mark Rothko, *Four Dark in Red*, 1958. Oil on canvas, 102 x 116⅛". Gift of the Friends of the Whitney Museum of American Art, Mr. and Mrs. Eugene Schwartz, Mrs. Samuel A. Seaver, Mr. Charles Simon and purchase

from the Carnegie Corporation, and smaller but significant ones from the Van Ameringen Foundation and The Junior League of the City of New York. They are described in detail by Eugene Lewis in his article in this issue.

The most encouraging new development in the Museum's education program has been a $25,000 grant from the Helena Rubinstein Foundation, announced just before this issue of the *Review* went to press. To be spread over a period of five years, it will permit the Museum to continue and expand its Independent Study Program for college undergraduates majoring in history of art. The funds will be used principally to pay the costs of tutors and lecturers, who will include leading artists, critics and scholars in the field of American art. One aim of the program is to attract more gifted young people to museum careers.

Although not new this year, the program (supported by a Ford Foundation grant) of sending the Museum's curators and directors across the country in search of talent has continued to bear fruit. It has accounted for the increasingly national aspect of the Whitney Annuals and has led to the purchase of many

Gil Evans concert, May 7, 1968.

works by promising younger men not yet well known in New York. In several cases it has also led to representation of these artists by New York dealers.

Other events of the past season—including the long list of special exhibitions which the Museum undertook, are covered in separate articles. A final word must be said about the outstanding group of new acquisitions which came to the Museum partly by gift but principally through the purchases of the Acquisitions Committee under the chairmanship of B. H. Friedman. A complete list is published near the end of the *Review* and several outstanding examples are illustrated throughout the issue. But the hard, nearly anonymous work of the Committee and the dedication of its members—five of whom made important individual gifts to the Museum—deserve more recognition than they are likely to receive.

It probably does not need to be said again, but the sinews for almost all the Whitney's activities, including the majority of its acquisitions, continue to be the Museum's Friends. Collectively and individually it is they who have made possible whatever we have been able to accomplish in the past year.

George Papagiotaroni and Stuart Lansing, April 10, 1969

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THE ART RESOURCES CENTER OF THE WHITNEY MUSEUM

by Eugene Lewis, *Acting Head,* Department of Education

The life of the Whitney Museum's Department of Education has been marked by a process of interpreting projections into realities. This process has combined bold experimentation with rigorous evaluation.

In January of 1967, the Whitney received a major grant from the Carnegie Corporation of New York to support the activities of its newly-formed department. Twenty-five thousand dollars of this grant was specifically designated for the establishment of an Art Resources Center. In September of 1967, a warehouse was leased on the Lower East Side for this purpose. The Center consists of a gallery as well as studio and workshop facilities. The staff are all professional artists who carry on their own work at the Center in addition to their instructional responsibilities. The establishment of a gallery as an integral part of the Center has proved a valuable asset to our programs as well as to neighborhood residents and school groups. However, the main thrust of the Department's efforts has been in the area of studio programs. These have been designed in such a manner as to become the center of a complex web of experiences involving each individual's awarenesses, the art resources of this city and a multitude of other cultural and social phenomena. In the establishment of our programs we have sought to address ourselves to a number of distinct and on occasion apparently disparate needs; among these are: the establishment and maintenance of high artistic standards and the encouraging of such standards in the schools, the creation of a situation which permits individuals the greatest opportunity for self-awareness and personal growth through an involvement in art, and the promoting of a more effective utilization of the educative potential of the art process.

In speaking of the activities and programs conducted at the Center, it is easiest to describe them individually. The Youth Program is designed to provide an opportunity of positive expression for alienated youths of junior high and high school age. In this past year, our activities in this area have been assisted by grants from the van Ameringen Foundation and The Junior League of the City of New York. The Independent Study Program

Youth Program students at the Cherry Street Art Festival, sponsored by the Museum and the Two Bridges Neighborhood Council.

provides an opportunity for intensive work in art and art history for talented college students from schools throughout the country. The resulting interaction between individuals from the youth and college programs has been one of the factors contributing to the success of the Center's programs.

When one considers the magnitude and complexity of the problems generated by conditions of racial and ethnic discrimination found in this city, not to mention the entire country, it becomes apparent that no single agency can affect significant change. In light of this fact, we have pursued a policy of active cooperation with educators, neighborhood groups and a number of other organizations. To provide a meaningful basis for such cooperation, our programs have been highly individualized to offer a true personal option for those students who have become involved.

On coming to the Center, individuals in the Youth Program are provided with studio space and materials. They generally possess little or no art background. Their original involvement is based upon an interest in art and a positive response to the spirit of the Center. They find a vital art workshop consisting of public school students, college students and professional artists all working together in the same building. A dynamic interaction of ideas generates an excitement and activity that draws the student into the Center. Once involved, students tend to utilize the Center at every available moment. Many attend every afternoon, all day Saturday and on holidays. They are encouraged to look to their own experience as a source for their work. Each student responds in his own unique way, varying from the imitation of his peers to some form of highly personal expression.

In the short period since the Youth Program was initiated, the rapid development shown in the students' work has clearly demonstrated the effectiveness of such an approach. The case of one student, a boy from Brownsville, provides a clear demonstration of the positive side effects that a sustained involvement in the art process can produce. Classed as uneducable with grades in the sixties, he had been openly defiant to school

Lloyd Wright priming a canvas. (Youth Program student).

authorities. His grades are currently in the nineties; and though his candid opinion of the school authorities has not changed, he no longer feels the necessity to challenge them overtly.

In our original projections, the Art Resources Center was conceived of as having an immediate impact on the public schools. This was to be accomplished by a process of developing methodologies at the Center which would in turn be tested in the schools. Upon careful examination, this approach was suspended in favor of the establishment of school-related programs. Though initially reaching fewer students, this approach holds greater hope for the introduction of significant change into the schools.
Mr. Rhody McCoy, Unit Administrator of the Ocean Hill-Brownsville School District in Brooklyn; and Dr. Toby Kurzban, Principal of Public School 1 on the lower east side of Manhattan have been instrumental in the establishment of our programs. These have included a series combining studio and gallery experiences, a release-time program, a teacher training seminar, as well as the recommendation by the schools of individual students for participation in the Center. Programs have also been conducted in conjunction with The Urban League Street Academy, The University Settlement House and The Two Bridges Neighborhood Council.

At the college level, a number of universities are currently involved in seeking means to integrate an experiencing of New York City and a utilization of its resources in the educational process. Through the establishment of its Independent Study Program, the Whitney Museum has taken the initiative in this area. The Whitney's program is unique in that it provides an opportunity for professional-level work in art and art history to advanced undergraduate students. Each individual student is responsible for the direction and scope of his own endeavors, a situation which allows a degree of personal relevance and involvement not normally found in academic education. Studio majors are given their own work areas at the Art Resources Center, while art history majors are supplied with private study carrels in the Museum. Art history majors work in close conjunction with

Michael Smith, a student at the Art Resources Center Youth Program, at work

tutors who are authorities in the students' chosen areas of research. Access to major collections and libraries in the city are arranged for all students. The Independent Study Program is organized in such a manner as to permit a sustained and dynamic interaction between the disciplines of art and art history, an experience which has proved fruitful for students of both areas. The interdependence of these disciplines has been further established through a series of seminars involving professional artists, art historians, critics, and curators. In the past year such noted figures as Barnett Newman, Robert Morris, Harold Rosenberg, Henry Geldzahler, and John I. H. Baur have taken part. A grant from the Helena Rubinstein Foundation has provided the necessary funds for the continuation of these seminars and for the above-mentioned tutors.

The students in the Independent Study Program are enrolled members of the various participating colleges and receive credit for their work in our program. In its first year (September, 1967 through June, 1968) students from 6 colleges were involved. The number of participating colleges has since grown to 12 and is expanding as more schools become aware of the unique opportunity offered by the Whitney program. The students' sustained application of energies to a mature exploration of the problem of art and art history has proved to be a major educational force.

In the development of our programs, we have tried to maintain standards of artistic excellence which are consistent with the Whitney's role as a major museum. A positive understanding of art as a serious human endeavor has been central to the development and character of all this Department's activities. The bringing together in a single center of individuals of diverse ethnic, social and educational backgrounds has served to create a situation of heightened self-awareness and intense personal commitment to art. The continuing renewal and revitalization of art is the outgrowth of the synthesis arising from the internal confrontation of one's own existence and unique experiences with present artistic awarenesses and values.

BUSINESS AND THE ARTS: NEW PATTERNS OF COOPERATION

by John I. H. Baur

For one year, ending last spring, three modern paintings hung in the offices of Philip Morris Incorporated, where they elicited a great deal of comment—not all of it favorable. They were, George Weissman, President of Philip Morris, explained to visitors, chosen and purchased by the Whitney Museum with $3,000 donated by his company. Whether one liked them or not, they could certainly not be ignored, particularly one brilliant Op Art canvas by Oli Sihvonen. They represented, he pointed out, not the safe compromise of an interior decorator, but the Museum's professional judgment of what was creative and visually exciting in the art of our time.

They also represented the beginning of a new kind of partnership between business and the arts. Since then Philip Morris has repeated its donation (as we hope it will do annually), and a new group of paintings has replaced the first on the office walls. The earlier selection, labelled as a gift of the company, has now become part of the Museum's collection, and will be seen periodically in its galleries, its traveling shows and other exhibitions. In short, the company has established itself publicly as a supporter of living American artists while the Museum has had its reward in the valuable works of art acquired.

A quite different example of the constructive role which business is beginning to play in the Museum's activities is the rescue operation of a particular project. Recently the rescue was performed by Radio Corporation of America. The project saved was the Museum's exhibition, *Light: Object and Image*, when it became apparent that several of the participating artists would need considerable financial help with the construction of works they were building especially for the show. The Museum had no provision in its budget for such expenses, but Robert W. Sarnoff, President of RCA, brought his company to the artists' aid by a grant to the Museum, which was apportioned as needed. Two foundations subsequently contributed to the same cause.

Aid is, of course, not a one-way street. The Museum's curators have long advised various corporations on their art programs, even when the Museum itself has not directly benefited. For instance, Robert Doty, Associate Curator, served during the past year on a panel which assisted Xerox Corporation with the selection of sculpture for its new building in Rochester. The maquettes and the winning design by Roy Gussow were exhibited briefly at the Whitney because we felt that the project was an exemplary one which deserved wide recognition and emulation.

Thus the Museum has attempted in various ways to develop new patterns of mutual cooperation with business, which will be equally advantageous to both. It has set up, as a minimal first step, a corporate membership, starting at $1,000 a year, and has concentrated on providing special services and advice to these members. Their names are listed at the back of this magazine, and the Museum will always be in their debt because they are the pioneers who have recognized that support of the arts, even without a direct *quid pro quo*, is enlightened self-interest. We earnestly hope that increasing numbers of corporations will follow their example.

EXHIBITIONS

The Artist's New York
October 1—November 5, 1967
Sixty-five works depicting the variety and vitality of New York City, drawn primarily from the permanent collection with some loans. Selected by Lloyd Goodrich, Director, the exhibition ranged from turn of the century to the present day. It was the opening art event of the city-wide Festival Fortnight organized by the New York Cultural Showcase Foundation.

Marca-Relli
October 4—November 12, 1967
The first major retrospective exhibition of work by Conrad Marca-Relli. Organized by William C. Agee, Associate Curator, who wrote: "Marca-Relli's achievement has been to raise collage to a scale and complexity equal to that of monumental painting." The exhibition subsequently travelled to the Rose Art Museum, Brandeis University, Waltham, Massachusetts.

Raphael Soyer
October 25—December 3, 1967
The first full-scale retrospective exhibition of Soyer's work. It reviewed forty years and fully affirmed the artist's statement that "if the art of painting is to survive, it must describe and express people, their lives and times. It must communicate..." The exhibition was selected by Lloyd Goodrich, Director, assisted by Patricia Mandel, Research Curator. It travelled to six other museums.

1967 Annual Exhibition of Contemporary Painting
December 13, 1967—February 4, 1968
The Museum's yearly survey included work by one hundred and sixty-five artists, the largest number ever shown in a Whitney Annual. The exhibition drew both praise and censure from the critics and general agreement that it reflected the vitality of current painting. Greater attention was given to the nation as a whole, with strong representations from California and Chicago.

Robert Israel: Variable Progress 100
December 27, 1967—January 28, 1968
Mr. Israel, twenty-eight years old, was formerly design director of the Center Opera Company and the Tyrone Guthrie Theatre. He presented an air-filled flexible tube of clear vinyl, one hundred feet long, especially shaped to fit the ground floor gallery. "There is no stability in it," the artist said. "The less stable it is, the better I like it. It is temporary and transitory. I think it has life...and like life it disappears."

Wallace Putnam: Manhattan Manners
January 31—March 4, 1968
Thirty drawings from a portfolio entitled "Manhattan Manners" were shown in the ground floor gallery. Portraying life in New York City during the depression years, they were created in 1930-31 by Mr. Putnam as illustrations for a book.

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Adolph Gottlieb
February 14—March 31, 1968
A member of the New York School of Painting, Gottlieb has emerged as one of the most important expressionist painters in the recent history of American art. The exhibition and catalogue were prepared in collaboration with The Solomon R. Guggenheim Museum and directed by Robert Doty, Associate Curator of the Whitney and Diane Waldman, Assistant Curator of the Guggenheim. It was subsequently shown at The Corcoran Gallery of Art, Washington, D.C., and Rose Art Museum, Brandeis University, Waltham, Massachusetts.

Donald Judd
February 27—April 14, 1968
Directed by William C. Agee, Associate Curator, the exhibition surveyed the achievement of a very important American sculptor. Since 1962, Judd has worked with the specific properties of three dimensional objects, which he represents by means of industrial techniques, materials and colors.

John Heliker
April 3—May 12, 1968
The first major retrospective exhibition of an artist whose work may be described as semi-abstract; paintings and drawings based on nature but constructed with the physical means of form and color. The work shown reflected the artist's idea that "I choose in my painting to give expression to those aspects of nature which contain an inner sense of harmony." Selected by Lloyd Goodrich, Advisory Director, and Patricia FitzGerald Mandel, Research Curator.

B/W install photos taken by Budd Studio, Neg. #s:
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Isamu Noguchi no install photos
April 17—June 16, 1968
The exhibition surveyed the accomplishments of one of America's most versatile and celebrated artists. Included were objects from his ballet designs, photographs of the stage sets in which they were used, and photographs of his architectural projects, as well as the sculpture for which he is best known. Directed by John Gordon, Curator.

Hilaire Hiler: Paintings no install photos
May 6—June 9, 1968
An American painter and founder of a theory which he called "Structuralism,"

Recent Acquisitions exhibition, third floor.

Mr. Hiler was well known in his lifetime as a teacher and author of treatises on color and abstract design. This exhibition was an attempt to recall on a small scale the range and quality of his work. It was selected by John I. H. Baur, Director.

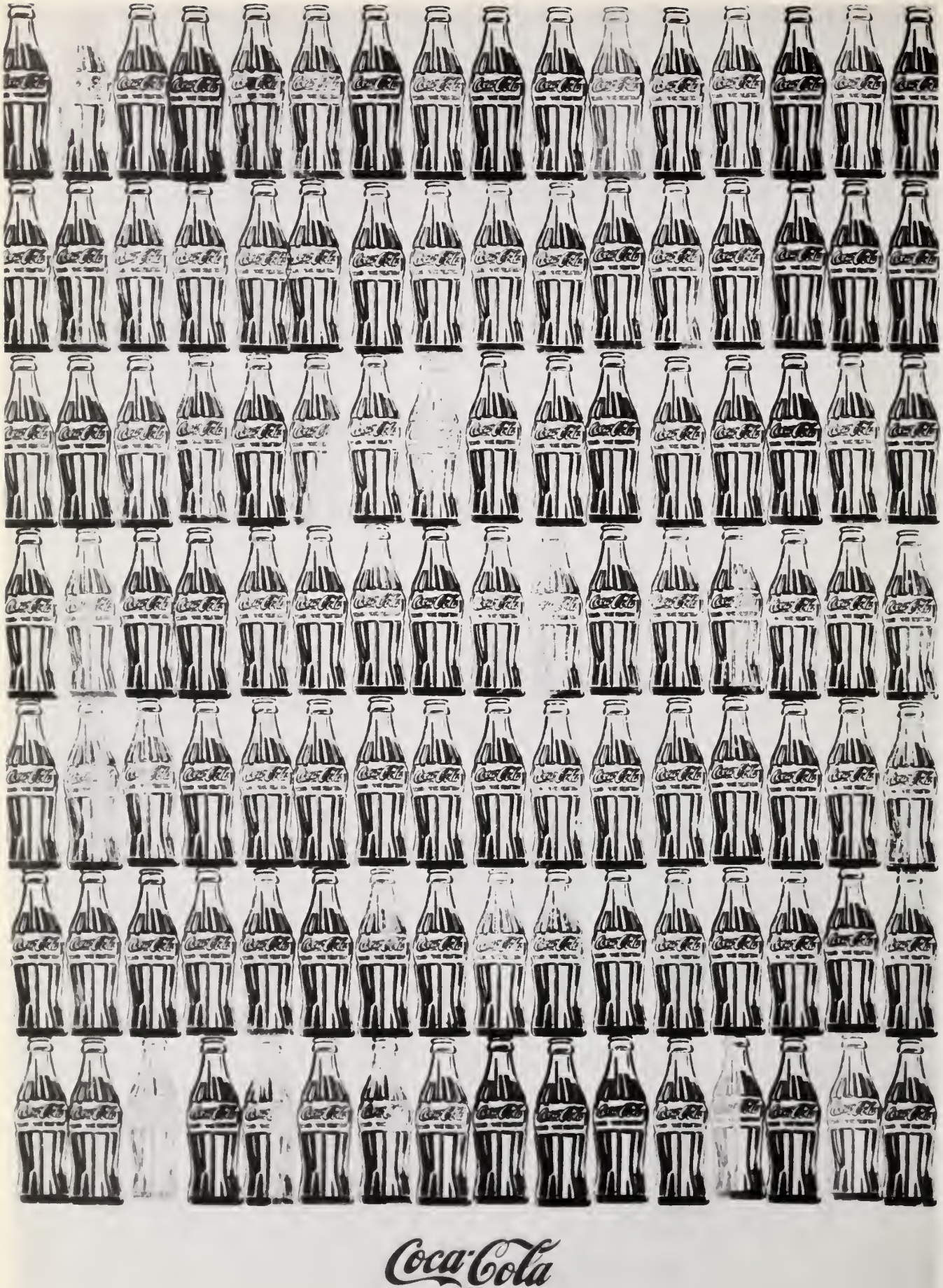
Recent Acquisitions no install photos
May 23—July 7, 1968
One hundred forty-four paintings, sculpture, drawings and prints were acquired by the Museum during the past year. The permanent collection was enriched in all areas, with acquisitions of work by young artists and established twentieth-century masters as well as works from the nineteenth century. Installed by John I. H. Baur, Director.

Twenty-Four Twentieth-Century American Artists from the Permanent Collection no install photos
July 2—August 11, 1968
A representative cross-section of outstanding works drawn from the permanent collection. Assembled by John Gordon, Curator.

Light: Object and Image no install photos
July 23—September 29, 1968
An examination of a new medium, artificial light, and its relation to the traditional format of object and image. The artists included, Stephan Antonakos, Howard Jones, Stanley Landsman, Preston McClanahan, Boyd Mefferd and the USCO group, were chosen for their ability to create works of significant scale. A grant from the Radio Corporation of America helped subsidize the cost of several works. The catalogues and tour were provided by the New York State Council on the Arts. The exhibition was also seen at The Memorial Art Gallery, The University of Rochester, Rochester, New York; Everson Museum of Art, Syracuse, New York; Root Art Center, Hamilton College, Clinton, New York. It was directed by Robert Doty, Associate Curator.

Artists Under Forty no install photos
August 16—September 15, 1968
A survey of recent American painting and sculpture as created by the younger artists. Selected by William C. Agee, Associate Curator, from the permanent collection.

Isamu Noguchi exhibition.



Andy Warhol, *Green Coca-Cola Bottles*, 1962. Oil on canvas, 82¼ x 57". Gift of the Friends of the Whitney Museum of American Art.

ACTIVITIES OF THE FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART

by Sally J. Kuhn

Since the Whitney Museum moved into the new building two years ago, membership in the Friends has more than doubled. By the end of the summer, enrollment in the Friends had reached 660, including 135 Junior members. Over the past year the number of Junior Friends has tripled—a clear indication of growing interest in the Museum among younger people.

A joint meeting of the Board of Trustees and the Friends' Council was held on December 5. The Friends' Council convened two additional times—in January and again in May. A ballot was mailed to the entire membership in June and the thirty-five members of the Friends' Council elected are listed at the back of the magazine. The Council members for 1967-68 are also listed.

During the past year the Acquisitions Committee, with B. H. Friedman as its Chairman, spent $70,550 in acquiring seven paintings. Funds for Acquisitions are largely made up of Friends' dues and are of vital importance to the Museum. The new acquisitions are illustrated on the preceding and following pages.

This year the Friends have been treated to an extensive program of activities arranged and conducted by the Special Events Committee. Under the leadership of Mrs. Charles I. Rostov, Chairman, and Mrs. Oscar Kolin, Co-Chairman, the Committee planned eight events.

There were two dinner-lectures, a dinner-film evening, and the Friends' Gala—events which had proven successful and popular the year before. Four additional events were originated by the Special Events Committee. First of these was a series of three tours of collections, one to the Governor's Mansion in Albany, and one to the White House. Altogether, approximately 200 Friends were transported by chartered planes and buses and were privileged to have private viewings and receptions at both Executive Mansions. The third tour

Left to right: Mrs. Samuel A. Seaver, a Friend, Mrs. Lenore M. Schwartz, Mrs. Charles I. Rostov

was a visit to the collections of Mrs. Robert M. Benjamin, Mr. and Mrs. Allan D. Emil, and Mr. and Mrs. David M. Solinger.

Another new event, planned specifically with new members in mind, was an evening devoted to small dinner parties preceding the private opening of the Isamu Noguchi Exhibition. Friends volunteered to give dinners and were requested to invite one or more new members, even though the latter might be unknown to their hosts. 417 guests attended 34 dinners, and over one-third were Friends new to the Whitney Museum this year.

The dinner-lectures and dinner-film evenings drew maximum attendance. In January, Alan R. Solomon was the guest speaker, and in February there was a dialogue between Adolph Gottlieb and Lawrence Alloway.

The dinner-film evening, in March, provided a showing of seven short films. Two films, "Clay" and "Alphabet" were donated to the Museum by their producer Eliot Noyes, Jr. The flowers for the dinners and the Gala were generously contributed by Mrs. Samuel A. Seaver.

Over one thousand Friends and their guests attended the May Gala. Special lighting effects for the evening were provided by Helena Rubinstein Art Department; Seagram Distillers and Almaden Company both made substantial donations of liquor.

Hostesses for previews of exhibitions and other events were provided by the Hostess Committee, co-chaired by Mrs. Robert Anthoine and Mrs. Leonard Field. The members of both committees are listed at the back of the magazine, along with the committee members for this coming year.

The activities arranged by the Special Events Committee were attended by approximately twenty-two hundred Friends and their guests. Needless to say, this energetic program has helped greatly to attract new members and strengthened the Friends organization.

Kenneth Noland. *New Day*. 1967. Synthetic polymer paint on canvas. 89 3/8 x 184 3/4.
Gift of the Friends of the Whitney Museum of American Art.

GIFTS OF THE FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART

Helen Frankenthaler. *Flood*. 1967. Synthetic polymer paint on canvas. 124 x 140. Gift of the Friends of the Whitney Museum of American Art.

Ellsworth Kelly. *High A Yellow*. 1966. Acrylic on canvas. 89½ x 150. Gift of the Friends of the Whitney Museum of American Art.

All dimensions are in inches, height preceding width. Dates following titles are inscribed on the works themselves unless in parentheses.

DEMUTH, CHARLES. 1883-1935.
Distinguished Air. 1930.
Watercolor. 14 x 12. 68.16.
Gift of the Friends of the Whitney Museum of American Art, Mr. Charles Simon and purchase.

FRANKENTHALER, HELEN. b. 1928.
Flood. 1967.
Synthetic polymer paint on canvas. 124 x 140. 68.12.

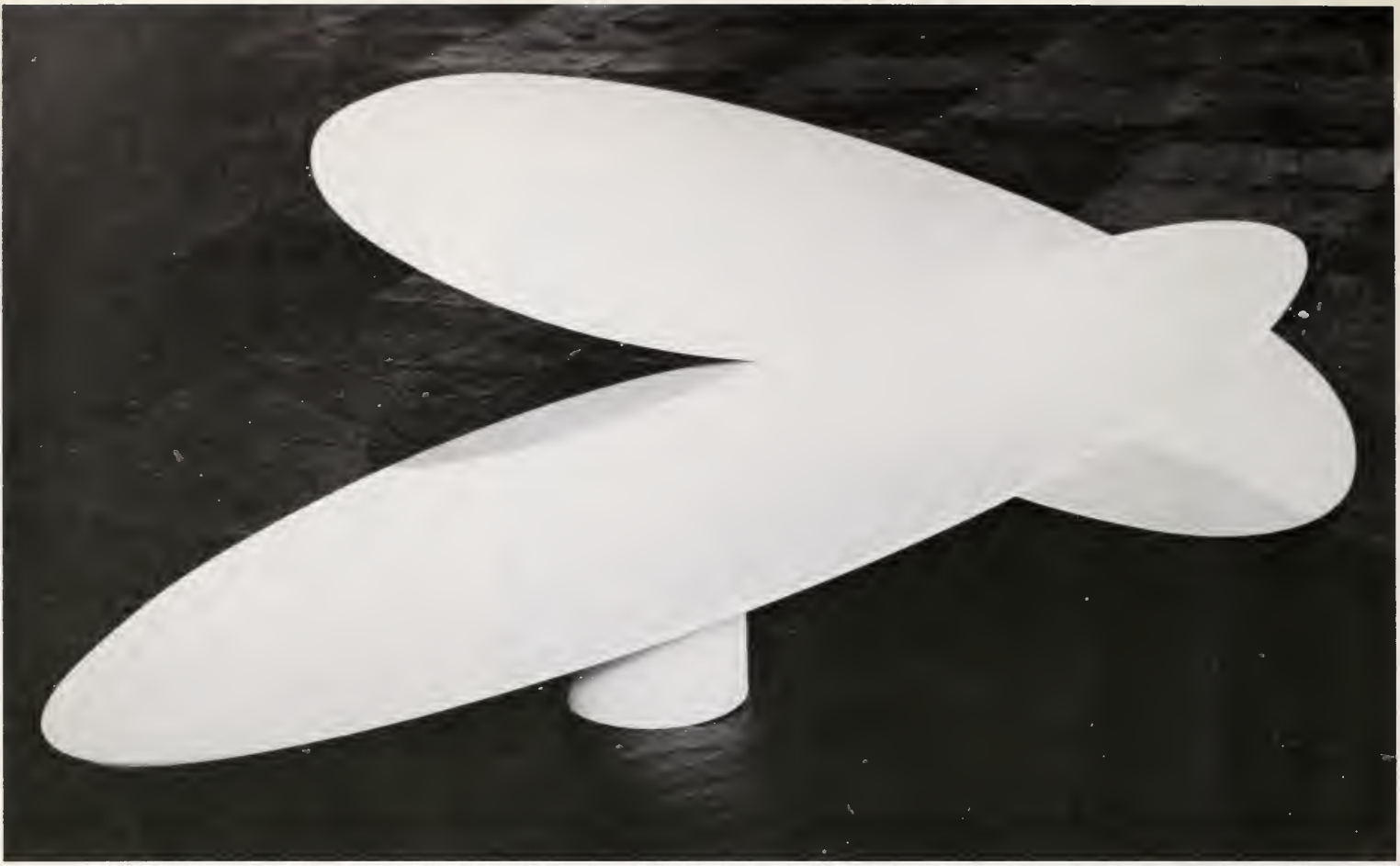
MANGOLD, ROBERT. b. 1937.
½ Manilla Curved Area (Trisected). 1967.
Sprayed oil on composition board. 72 x 144. 68.14.

NOLAND, KENNETH. b. 1924.
New Day. 1967.
Synthetic polymer paint on canvas. 89 3/8 x 184 3/4. 68.18.

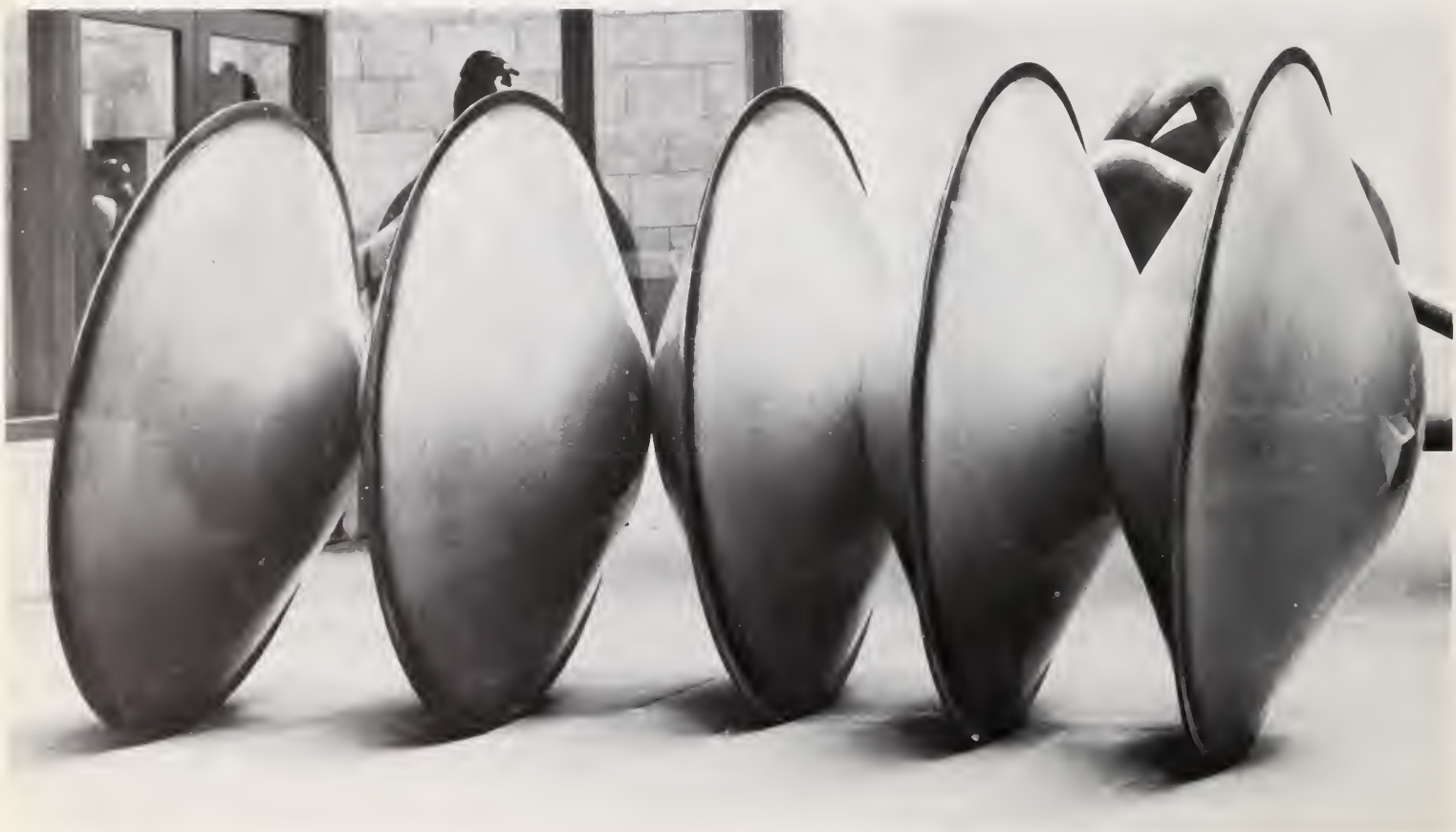
OLITSKI, JULES. b. 1922.
High A Yellow. 1967.
Synthetic polymer paint on canvas. 89½ x 150. 68.3.

ROTHKO, MARK. b. 1903.
Four Darks in Red. 1958.
Oil on canvas. 102 x 116¼. 68.9.
Gift of the Friends of the Whitney Museum of American Art, Mr. and Mrs. Eugene Schwartz, Mrs. Samuel A. Seaver, Mr. Charles Simon and purchase.

WARHOL, ANDY. b. 1925.
Green Coca-Cola Bottles. (1962).
Oil on canvas. 82 1/4 x 57. 68.25.



Ellsworth Kelly. *Whites*. 1963. Painted aluminum. 23 x 70½ x 105½. Gift of the Howard and Jean Lipman Foundation, Inc.



DeWain Valentine. *Five Red Discs*. 1967. Fiberglas. 63 x 134 x 89. Gift of the Howard and Jean Lipman Foundation, Inc.

GIFTS OF THE HOWARD AND JEAN LIPMAN FOUNDATION, INC.

BERLANT, TONY. b. 1941.
Happy Apple House. 1967.
Painted tin, wood. 15½ x 10¾ x 14¾.
68.41.

BALLAINE, JERRY. b. 1934.
H. & Hardart, Number 2. 1968.
Plastic, lacquer. 46 x 46. 68.51.

GROSVENOR, ROBERT. b. 1937.
Tenerife. (1966).
Fiberglas, plywood, and steel.
66 x 267 x 6¾. 67.51.

IRWIN, ROBERT. b. 1928.
No Title. 1966-67.
Acrylic on aluminum. 48 (diameter) x 13.
68.42.

JUDD, DONALD. b. 1928.
Untitled. 1968.
Stainless steel, plexiglas. 36 x 84 x 48.
68.36.

KELLY, ELLSWORTH. b. 1923.
Whites. 1963.
Painted aluminum. 23 x 70½ x 105½.
68.47.

LANDSMAN, STANLEY. b. 1930.
Theseus and Ariadne. 1968.
Wood, glass, electric circuitry.
75½ x 54½ x 24. 68.27.

LEVINE, LES. b. 1935.
Star Machine. 1966.
Acrylic, plastic, galvanized steel.
84½ x 120 x 87. 68.39.

LEWITT, SOL. b. 1928.
Untitled Cube (6). 1968.
Painted steel. 151¼ x 151¼ x 151¼,
base, 451¼ x 451¼ x 1⅛. 68.45.

NEVELSON, LOUISE. b. 1900.
Transparent Sculpture VI. 1967-68.
Plexiglas. 19 x 20 x 8. 68.48.

RICHARDSON, SAM. b. 1934.
It's A Cold Day On That Guy's Beach. 1968.
Fiberglas, plastic, lacquer. 13 x 12 x 12.
68.43.

SANDBACK, FRED. b. 1943.
Four Unit Untitled. 1968.
Steel, elastic. 69 x 14 x 7. 68.30.

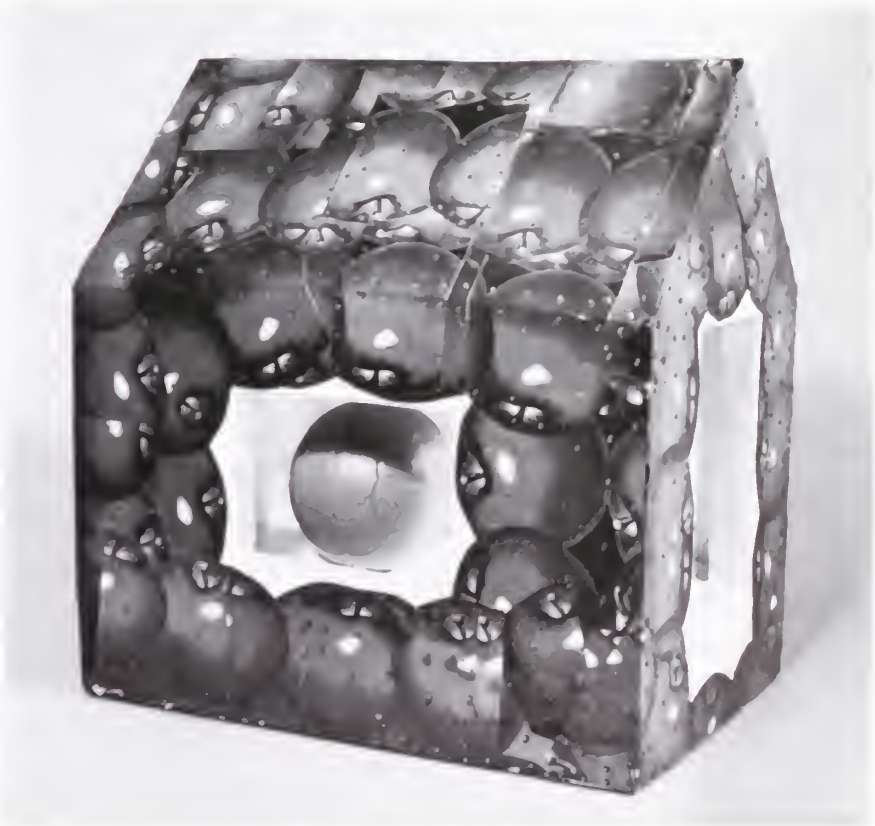
SCHOLL, JOHN. 1827-1917.
Flowering Circle. (ca. 1907-17).
Painted wood. 42¾ x 38½. 68.22.

SNELSON, KENNETH. b. 1927.
Untitled. 1968.
Stainless steel. 126 x 96. 68.46.

VALENTINE, DEWAIN. b. 1936.
Five Red Discs. 1967.
Fiberglas. 63 x 134 x 89. 68.21.

VON HUENE, STEPHAN. b. 1932.
Persistent Yet Unsuccessful Swordsman. 196
Leather, wood. 28½ x 63¾ x 6½. 68.44.

WESSELMANN, TOM. b. 1931.
Seascape Number 15. (1967).
Painted plexiglas. 65½ x 44½ x 3. 68.29.



Tom Berlant, *Happy Apple House* (1967). Painted tin, wood. 15½ x 10¾ x 14¾.
Gift of the Howard and Jean Lipman Foundation, Inc.

Robert Gordy. *Boxville Tangle, Number I.* 1968. Oil on canvas. 90 x 66. Larry Aldrich Foundation Fund.

ACQUISITIONS BY THE MUSEUM 1967/68

ALBERS, JOSEF. b. 1888.
Ten Variants. 1967.
Portfolio of 10 serigraphs.
(Edition 84/300). 17 x 17 (sheet).
Gift of the artist. 67.64.

ALBERS, JOSEF. b. 1888.
Homage to the Square. 1967.
Portfolio of 12 serigraphs.
(Edition 115/125). 24 x 24 (sheet).
Gift of the artist. 68.1.

ARCHIPENKO, ALEXANDER. b. 1887.
Torso in Space. 1936. Cast in 1967.
Bronze. 24½ x 60 x 15.
Gift of Donald H. Karshan. 68.10.

BEAN, BENNETT. b. 1941.
Lith. 1967.
Plexiglas. 36 x 24 x 10¾.
Larry Aldrich Foundation Fund. 67.65.

BLUEMNER, OSCAR. 1867-1938.
A Situation in Yellow. (ca. 1927-29)
Oil on canvas. 36 x 50½. Gift of
Mr. and Mrs. Harry L. Koenigsberg. 67.66.

BOLOTOWSKY, ILYA. b. 1907.
Black Red Diamond II. 1967.
Synthetic polymer paint on canvas.
52 x 52. Gift of Philip Morris, Inc. 68.26.

CALCAGNO, LAWRENCE. b. 1916.
Untitled Watercolor 1963. 1963.
Watercolor. 24 x 19¼.
Gift of Mrs. Marilyn Einhorn. 67.62.

Willem de Kooning
Woman Acabonic. 1966
Oil on paper mounted on canvas
80½ x 36. Gift of
Mrs. Bernard F. Gimbel

CALDER, ALEXANDER. b. 1898.
Fronton. (1965).
Lithograph. 22 x 29¾ (sheet).
Gift of Mr. and Mrs. Charles D. Clark.
67.52.

CHRISTENSEN, DAN. b. 1942.
"TC". 1967.
Synthetic polymer paint on canvas.
100 x 100. Larry Aldrich Foundation
Fund. 68.20.

CLOAR, CARROLL. b. 1913.
The Candidate. (1961).
Tempera on composition board. 38¼ x 44.
Gift of L. Arnold Weissberger. 67.50.

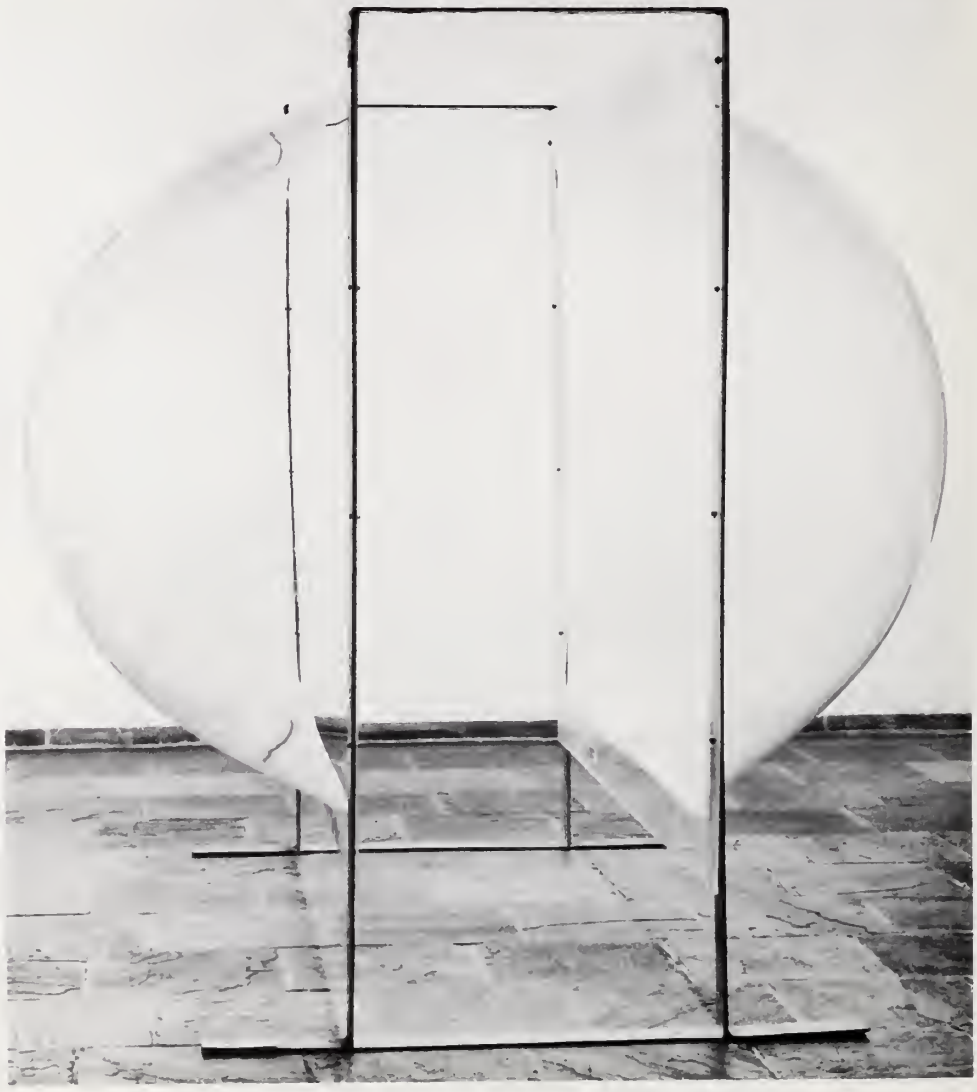
DASBURG, ANDREW. b. 1887.
Orchard—The Trees.
(#1 in series). 1950.
Ink. 14⅛ x 19½.
Gift of Edwin Gamble. 68.6.

DASBURG, ANDREW. b. 1887.
Orchard Drawing—Things setting spaces in Motion. (#2 in series). 1950.
Ink. 13¾ x 18¾.
Gift of Edwin Gamble. 68.7.

DASBURG, ANDREW. b. 1887.
Orchard in a Windstorm
(#3 in series). 1950.
Ink. 14⅛ x 19⅝.
Gift of Edwin Gamble. 68.8.

DAVIDSON, JO. 1883-1952.
Gertrude Vanderbilt Whitney. (1917).
Bronze. 20 x 5½ x 4¾.
Gift of Mrs. G. Macculloch Miller. 68.24.

DAY, WORDEN. b. 1916.
Mandola II. 1958.
Woodcut. 27½ x 25. (sheet). Gift of
Associated American Artists, Inc. 67.60.



Les Levine. *Star Machine.* 1966. Acrylic, plastic, galvanized steel.
84½ x 120 x 87. Gift of the Howard and Jean Lipman Foundation, Inc.

DE KOONING, WILLEM. b. 1904.
Woman Acabonic. 1966.
Oil on paper mounted on canvas. 80½ x 36.
Gift of Mrs. Bernard F. Gimbel. 67.75.

DINE, JIM. b. 1935.
A Black Shovel, Number 2. 1962.
Oil and shovel on canvas. 36 x 84½.
Gift of Dr. and Mrs. Bernard Brodsky.
67.63.

DONATI, ENRICO. b. 1909.
Inner Space. 1968.
Oil on canvas. 44 x 57.
Gift of Robert W. Sarnoff. 68.28.

DOWNING, THOMAS. b. 1928.
Five. 1967.
Synthetic polymer paint on canvas.
96 x 105. Gift of Philip Morris, Inc. 68.11.

ELLIOTT, RONNIE. b. 1916.
Untitled. 1956.
Collage. 20½ x 13½.
Gift of Mr. and Mrs. William Feinberg.
67.47.

FRIEDLNSOHN, ELIAS. b. 1924.
Mother of the Assassin Being
Interviewed by a Reporter. 1965.
Pencil. 13¾ x 11.
Gift of Mrs. Robert M. Benjamin. 68.50.

GILLESPIE, GREGORY. b. 1936.
Our Sacred Heart of the Way. 1966.
Mixed media. 76½ x 68. Gift of
Mr. and Mrs. Jacob M. Kaplan. 68.37.

GORDY, ROBERT. b. 1933.
Boxville Tangle, Number 1. 1968.
Oil on canvas. 90 x 66.
Larry Aldrich Foundation Fund. 68.49.

GROPPER, WILLIAM. b. 1897.
Capriccios. 1954-56.
Portfolio of 50 lithographs.
(Edition 46/50). 16¼ x 12¼ (sheet).
Gift of the artist and his wife. 67.67.

HACK, HOWARD. b. 1932.
Window Series, Number 10. 1966.
Lithograph. 22 x 16¼ (sheet).
Gift of Mr. and Mrs. Charles D. Clark.
67.53.

HARTLEY, MARSDEN. 1877-1943.
Mountain, Number 21. 1929-30.
Oil on canvas. 34 x 30.
Gift of Mr. and Mrs. Herman Schneider.
67.73.

HOMER, WINSLOW. 1836-1910.
Fresh Eggs. 1874.
Watercolor. 9¼ x 7½.
Gift of Mr. and Mrs. Arthur G. Altschul.
67.88.

JOHNS, JASPER. b. 1930.
0 Through 9. 1967.
Lithograph. 25 x 20 (sheet).
Gift of Mr. and Mrs. Herbert C. Lee. 67.48.

JOHNSON, BEN. 1902-1968.
Nude. 1966.
Oil on canvas. 42¼ x 30.
Gift of Paul Schupf. 67.74.

KARFIOL, BERNARD. 1886-1952.
Crysanthemums. 1917.
Oil on canvas. 15 x 25.
Gift of Mr. Frank Q. Ware. 67.56.

KARFIOL, BERNARD. 1886-1952.
Maine Flowers. 1919.
Oil on canvas. 34 x 27.
Gift of Mr. Frank Q. Ware. 67.57.

KARFIOL, BERNARD. 1886-1952.
Crysanthemums and Leaves. (1919).
Oil on canvas. 22 x 29¾.
Gift of Mr. Frank Q. Ware. 67.58.

KOERNER, HENRY. b. 1915.
Surrender. (1943).
Pencil. 23 x 18¾.
Gift of Mr. and Mrs. Arnold Roston.
67.69.

LEVINSON, MON. b. 1926.
Squares II. 1964.
Vinyl and paper. 20 x 30.
Gift of Charles and Anita Blatt. 67.76.

LIBERMAN, ALEXANDER. b. 1912.
Thrust. 1967.
Steel. 102 x 168 x 85.
Gift of Mr. and Mrs. Edouard Cournand. 68.2.

LEIBER, GERSON. b. 1921.
The Crowd. 1967.
Various printing techniques.
26 x 38 (sheet). Gift of Associated
American Artists, Inc. 68.52.

Oscar Bluemner. *A Situation in Yellow.* 1927-29. Oil on canvas. 36 x 50½. Gift of Mr. and Mrs. Harry L. Koenigsberg.

LLOYD, ELLIOTT. b. 1937.
Untitled. 1967.
Synthetic polymer paint on canvas. 90 x 67.
Larry Aldrich Foundation Fund. 68.13.

MACRAE, ELMER L. 1875-1953.
Boats at Landing. 1906.
Oil on canvas. 20 x 20. Gift of Mr. and Mrs. Raymond J. Horowitz. 67.70.

MANSO, LEO. b. 1914.
Tanka X. 1966.
Collage. 48 x 36. Gift of Mr. and Mrs. Jerome W. Picker. 68.31.

MARCA-RELLI, CONRAD. b. 1913.
Untitled Series, Number 4. 1967.
Repeat collage. 21 x 29¾ (sheet).
Gift of Mr. and Mrs. Charles D. Clark. 67.55.

McCOMBS, BRUCE. b. 1943.
Hobby Horse. 1967.
Etching and drypoint.
24½ x 35 (sheet). Gift of Associated American Artists, Inc. 68.53.

MERKIN, RICHARD. b. 1938.
No Orchids for Miss Blandish Number 2. 1967.
Mixed media on board. 40 x 60.
Larry Aldrich Foundation Fund. 68.15.

MIKUS, ELEANOR. b. 1927.
Tablet Number 58. 1963.
Enamel on wood. 88 x 59¾.
Gift of Mr. Fred Mueller. 68.54.

MIYASHITA, TAD. b. 1922.
Snow of Light. 1967.
Collage-painting. 23½ x 29.
Gift of Joseph Shulman. 68.4.

MOSKOWITZ, ROBERT. b. 1935.
Untitled. (1961).
Oil and collage on canvas. 49¾ x 69.
Gift of Mrs. M. J. Lebworth. 67.61.

PARIS, HAROLD. b. 1925.
Thoughts About a Sculpture No. 6.
Etching. 15½ x 11 (sheet).
Gift of Mr. and Mrs. Charles D. Clark. 67.54.

PERRINE, VAN DEARING. 1869-1955.
The Ice Floes. (c. 1913).
Oil on canvas. 35 x 42. Purchase. 68.19.

RAUSCHENBERG, ROBERT. b. 1925.
Autobiography. 1967.
Lithograph. 20¼ x 54.
Gift of Broadside Art, Inc. 68.68.

ROSENQUIST, JAMES. b. 1933.
U-Haul-It. 1967.
Oil on canvas. 60 x 169.
Gift of Mr. and Mrs. Lester Avnet. 68.38.

Frank Stella. *Arbatana I*. 1968. Synthetic polymer paint on canvas. 120 x 180. Gift of Mr. and Mrs. Oscar Kolin

ROSENTHAL, BERNARD. b. 1914.
Ergal. 1967.
Bronze. 36 (diam.) x 14.
Gift of Susan Morse Hilles. 68.40.

SOYER, RAPHAEL. b. 1899.
Nude. (1952).
Oil on canvas. 50 x 32. Purchase. 68.5.

STELLA, FRANK. b. 1936.
Agbatana I. 1968.
Synthetic polymer on canvas. 120 x 180.
Gift of Mr. and Mrs. Oscar Kolin. 68.35.

STELLA, JOSEPH. 1877-1946.
Collage, Number 11. ca. 1933.
Collage on paper. 11¼ x 17.
Gift of Mrs. Morton Baum. 68-23.

STILL, CLYFFORD. b. 1904.
Number 6. 1945-46.
Oil on canvas. 42⅜ x 33⅝.
Promised gift of Mr. B. H. Friedman. 68.1

TWACHTMAN, JOHN H. 1853-1902.
Cascade. c. 1890-1900.
Pastel. 10¼ x 8¼.
Gift of Mr. and Mrs. Raymond J. Horowitz. 67.71.

VAN EVEREN, JAY. 1875-1947.
Abstract Landscape. (1924).
Oil on canvas. 25¾ x 25 ¾.
Gift of Mr. and Mrs. Henry M. Reed. 68.32.

Elliott Lloyd. Untitled. 1967.
Synthetic polymer paint on canvas. 90 x 67.
Larry Aldrich Foundation Fund.

VAN EVEREN, JAY. 1875-1947.
Abstract Landscape. (1924).
Oil on canvas. 25¾ x 25¾.
Gift of Mr. and Mrs. Henry M. Reed. 68.33.

VAN EVEREN, JAY. 1875-1947.
Abstract Arrangement. (1925-26).
Four panels.
Oil on wood. 10 x 15 each.
Gift of Mr. and Mrs. Henry M. Reed.
68.34.

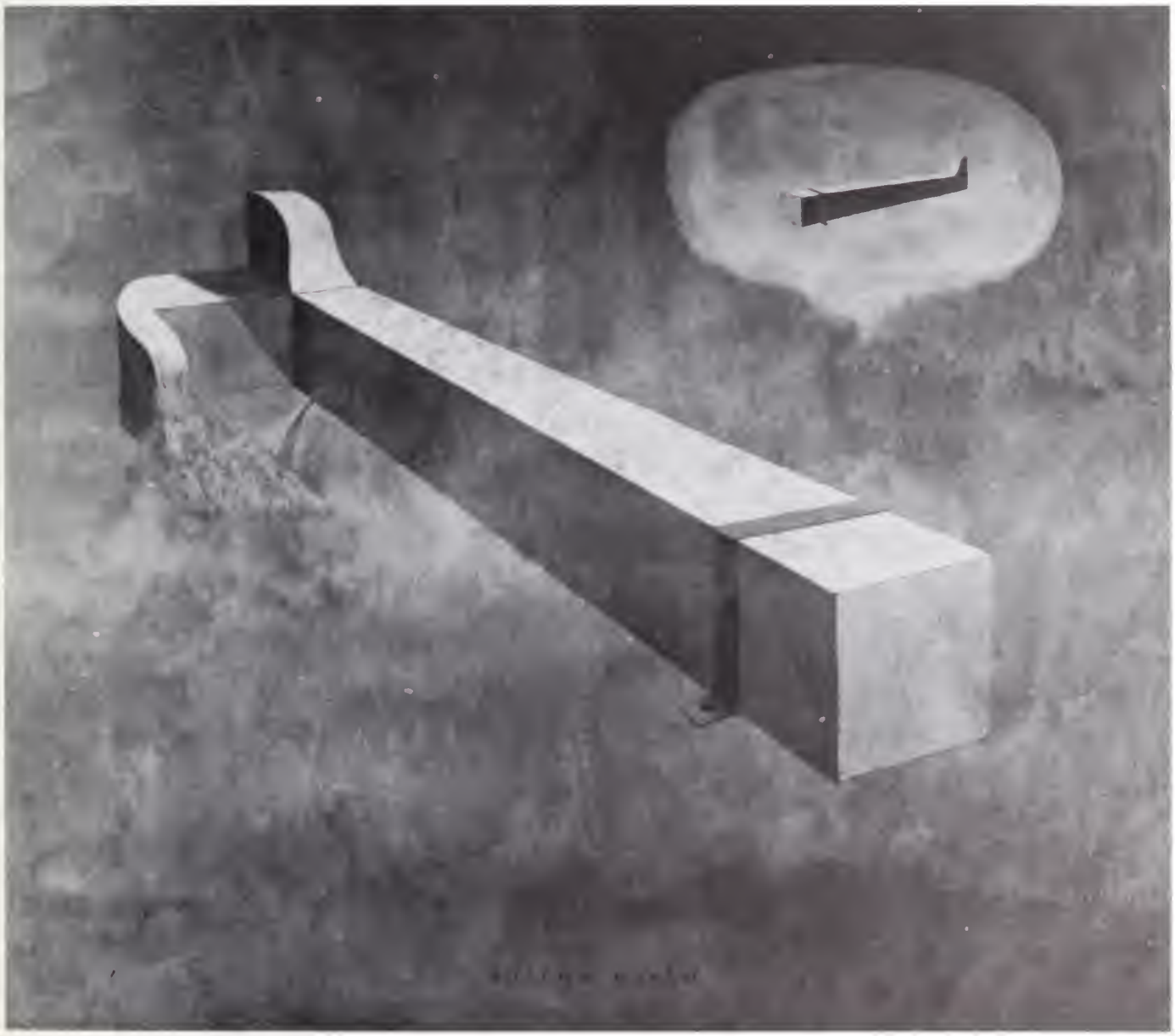
VICENTE, ESTEBAN. b. 1906.
Untitled. 1966.
Oil on canvas. 52¼ x 64.
Gift of Mrs. Esteban Vicente. 68.55.

VON WIEGAND, CHARMION. b. 1899.
City Lights. 1947.
Oil on canvas. 32 x 24.
Gift of Ruth Stephan Franklin. 68.56.

WEIR, J. ALDEN. 1852-1919.
Gate-Winchester. 1913.
Watercolor. 9¾ x 13¾.
Gift of Mr. and Mrs. Raymond J. Horowitz.
67.72.

WILEY, WILLIAM. b. 1937.
Shark's Dream. 1967.
Oil on canvas. 72 x 84.
Neysa McMein Purchase Award. 68-17.

WIRSUM, KARL. b. 1939.
Study for Doggerel II. (1966).
Crayon. 14 x 11.
Gift of Marjorie Dell. 68.63.



William Wiley: *Shark's Dream.* 1967. Oil on canvas. 72 x 84. Neysa McMein Purchase Award.

CONDENSED BALANCE SHEET

for the year ended June 30, 1967 (Exclusive of objects of art and library)

Assets

General Fund		
Cash		$ 52,706.56
Accounts receivable		476.91
Stocks and bonds, at cost (market value $9,559,007)		7,381,642.36*
Publications on hand and on consignment		132,672.78
Prepaid insurance		14,409.02
Due from Building Fund		115,749.76
	Total	$7,697,657.39
Restricted and Special Funds		
Cash		$ 153,139.99
Note and account receivable		25,087.79
Stocks and bonds, at cost (market value $308,723)		303,795.51
Special equipment		1,210.00
Due from General Fund		37,560.37
	Total	$ 520,793.66
*Building Fund***		
Land		$1,847,999.18
Building (less depreciation of $82,204.05)		4,146,655.20
Furniture and equipment (less depreciation of $76,709.41)		116,039.98
Contributed work of art, held for sale		150,000.00
Cash		69,200.53
	Total	$6,329,894.89

Liabilities and Fund Balances

General Fund		
Accounts payable		$ 766.94
Taxes withheld from salaries		9,290.31
Pension contributions withheld from salaries		1,625.32
Due to restricted and special funds		37,560.37
General Fund balance (Exhibit B)		7,648,414.45
	Total	$7,697,657.39
Restricted and Special Funds (Exhibit B)		$ 520,793.66
Building Fund		
Loans payable		$ 500,000.00
Due to General Fund		115,749.76
Building Fund balance (Exhibit B)		5,714,145.13
	Total	$6,329,894.89

*Common stocks having a market value of $506,375 were pledged to secure loan of $150,000 obtained from Morgan Guaranty Trust Company of New York, due July 5, 1968, bearing interest at the rate of 5¾% per annum. This loan has since been paid.

**While Building Fund transactions have been included in this Condensed Balance Sheet and Exhibit B for the fiscal year ended June 30, 1967 (during which the new building at 945 Madison Avenue was completed) it is contemplated that they will be omitted from reports for subsequent years.

Exhibit A

CONDENSED STATEMENT OF INCOME AND OPERATING EXPENSES OF THE GENERAL FUND

For the year ended June 30, 1967

Income	
Dividends and interest	$349,119.50
Admissions	330,337.00
Profit on sales of publications	69,986.50
Memberships*	15,234.24
Other income	21,375.33
Total income	786,052.57
Operating expenses	
Building maintenance	293,788.21
General administration	282,468.84
Exhibitions	89,141.13
Retirement and employee benefit payments	44,003.44
Restoration and frames	11,523.85
Total operating expenses	720,925.47
Excess of income over operating expenses (to Exhibit B)	$ 65,127.10

*This figure does not include membership dues received by the Friends of the Whitney Museum of American Art prior to its dissolution as a separate corporation on May 29, 1967.

Exhibit B

CONDENSED STATEMENT OF CHANGES IN FUND BALANCES

For the year ended June 30, 1967

	General Fund	Restricted & Special Funds	Building Fund
Balances June 30, 1966	$7,220,137.97	$334,446.94	$4,922,166.90
Add:			
Cash contributions, transfers and grants	88,156.56	285,594.75	676,790.90
Contribution of work of art, to be sold			150,000.00
Proceeds of auction sale			121,000.00
Net profit on sales of securities	303,519.44	8,471.78	
Restricted income from investments		14,493.45	
Excess of General Fund income over expenses (Exhibit A)	65,127.10		
	7,676,941.07	643,006.92	5,869,957.80
Transfer of furniture and equipment, net	(6,878.62)		6,878.62
	7,670,062.45	643,006.92	5,876,836.42
Less:			
Purchases of objects of art††	21,648.00	53,867.50	
Expenditures for designated purposes		68,345.76	
Interest on loan			70,006.24
Depreciation of building			82,204.05
Depreciation of fixtures and equipment			10,481.00
	21,648.00	122,213.26	162,691.29
Balances June 30, 1967	$7,648,414.45	$520,793.66	$5,714,145.13

††These figures do not reflect purchases of objects of art by the Friends of the Whitney Museum of American Art prior to its dissolution as a separate corporation on May 29, 1967.

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Mrs. Seth Tobias
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ART TOUR 1
(September 24, 1968)
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Mrs. Allan Harvey, *Co-Chairman*
Mrs. Eleanor Carmel
Mrs. Joel W. Harnett
Mrs. Oscar Kolin
Miss Susan D. Lamm
Mrs. Louis H. Powell

AN EVENING WITH GLENN McKAY
(October 3, 1968)
Alan J. Patricof, *Co-Chairman*
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